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ATTRACTIONS AT LOCAL THEATERS

POLI'S.

"Marjolnine,"
all Janney presented a new musical it Poli's last night, entitled, "Eark," adapted from Louis M. Parkers'
y, "Pomander Walk," with music by Fellix; book by Ostherine Chiahelm ng; lyrics by Brian Hooker; staged ances and ansembles ar-

the course of its development, the unhappy love affair that had parted In substance, the story is of "the

three-decker" kind of which Kip-ling sang and the last act finds all sails set for the Islands of the sails set for the Islands of the Blest. This, however, is merely the Blest. This, however, is merely the background. "Marjolaine" is more musical than dramatic and while the delicate, humorous fancies of "Pomander Walk" shine through, it is the music of "Marjolaine" that minates the action and the floats the smoothly over the reefs of nic opera interpretations. R 123456). 1/2 ... 7890\$... 12345

R 123456).'\(\frac{1}{2}\) ... 7890\$... 12345 For purposes of comparison, "Marjolaine" is not so well acted as the Gilbert Miller operatic production of "Monsieur Beaucaire," nor does the "Monsieur Beaucaire," nor does the for the annual show Fallstaffian Lennox Pawls have as burlesque production. much of a role as he did in the Tarkington opera, but "Majorlaine" is vastly superior in atmosphere, music and fancy to the operatic story of Franz Schubert-"Blossom Time —and four times the entertainment that Savage brought to his revival of "The Merry Widow."

Mr. Felix's score is the outstand-ing element in the piece. A selec-tion called "Marjolaine" is the theme and it has properties that compare favorably with the "Maytime Waltz." The first and second acts further-more, contain three numbers each that are delightful and another in tion and plucked strings. Such first-act, selections as "I Want You," "Song of a Sailor" and "Marjolaine" and such second-act pieces as an-Woman," 'Old Brown Coat ond-act pieces as 'Wom-'Old Brown Coat" and

wife of Richard Barthelmess, the screen actress, is captivating in a wholly minor role. If you've seen his work is responsible for a number of the laughs created by Cooper.

Al Reeves, of coursse, was a welcan be. The result is a bads inversion of stage values in which Miss Hay in a minor role dwarfs the title roles held by Peggy Wood. Lennox Pawle fully measures up to the comedy standard one expects of him, particularly in the final act, but the role opposite Miss Hay, occupied by role opposite Miss Hay, occupied by Maurice Holland, is not fully real-ized. Albert G. Andrew brings old Sir Peter to full vitality, but Irving Beebe as a lover is more of a singer

These, however, are anairs for air.

Janney, the producer, to rectify as soon as may be. They are not of sufficient moment to be regarded as vital and in the main one grows accustomed to them. On the whole, "Marjolaine" is an agreeable surprise and can be recommended.

BELASCO.

Following up the unprededented success of last week's offering of vaudeville and picture attractions, the Strand Theater yesterday presented another double bill of unusual merit and entertainment value. value.
Dan Casler and the Beasley

Twins present the featured num-ber of the vaudeville portion of the program with an artistic con-ception of mules, style, charm and syncopation. Mr. Casier is at the syncopation. Mr. Casier is at the piano in several solo numbers and demonstrated that he is a musician of unusual talent and ability. His rendition of Nevin's "Rosary" played with one hand, was accorded special approval. And the Twins made a hit just as emphatic. Of a most pleasing personality, perfectly gowned and in a gorgeous stage setting this graceful pair of girls who can sing.

starring Shirley Mason, as the photodramatic offering for the week. "Jackie" is the screen version of a popular novel by Countess Marcynska, and is admirably adapted to provide the dainty star with the best possible vehicle for her laient. The picture proves a distinctive pleasing entertainment.

Arthur J. Manvell and his orchestra as usual put the proper to appreciative encours he offered.

chestra as usual put the proper finishing touches on the showing with their special orcestral numbers, giving as overture Parnell's "Siren of the Nile."

same funny Harry Cooper, the same excellent supporting cast, and last, but not least, the same Al Reeves, all came to he Gayety yesterday for the annual showing of Reeves'

Needless to say, Reeves' appearance with his own show served as an added attraction and he certainly staged a good "come-back." As to the show itself, well it's just typical of any Reeves show, with Harry Cooper as the chief funster. Cooper, in our opinion, is funnier this year than last season, and although he dons not grotesque make-up for his comedy, he had the house roaring comedy, he had the house roaring practically all the time. Of his sev-eral comedy numbers, the "drunk" bit still remains the best, and Cooper seems to have mastered the before

acter comedian of a type we seldom see; Evelyn Dean and Peggy Reade. long enough; but, then, apparently, we're luck to have him back at all. The chorus is good and the scenic settings compare favorably with the average. The roof gardenn setting is especially attractive.

Cooper and Reeves are a show be-tween themselves but nevertheless the rest of the principals all tend to make the "Beauty Show" enjoyable.

Name-Yama girl. was welcomed bac kto Washington last night by a capacity audience at the Belasco Theater, where 'she is headlining the bill with a dance offering billed "Castles in the Air."

For her tour over the Shubert circuit he dancer has provided hereif with a dancing act that bids fair to keep her mame prominently the theater soing public. Assisting the theater soing public. Assisting the theater soing public. In her offering, the dancer, where it will not convected that Miss Weber has dot only propounded an altogether fascing in the Air the second and the second propounded an altogether fascing in the first lime in act over to good results.

In her offering, the dancer, of course, includes here ever popular Yama-Yama Man number.

"Harmony Land," with the Five Kings of Syncopation, scored heavy lly, for while the "Five Kings" weeklears and who married and the man prominently the man was presented the scene of the work of the year of the production who may be made the scene of the production of familiary weeklears and who married and production who may be said with only the propounded an altogether fascinating question, but has answered it, with logic, force and favisinating vestions and production who may be sent the act over to good results.

Against a background of familiary weeklears and who married and who married and production who may be sent the scene of the year of the production who was presented the scene of the young bridge in "Thus that of the young bridge in "Thus the young bridge in "Thus that of the young bridge in "Thus that of the young bridge in "Thus that of the young bridge in "Thus t

in the offering. the dancer, of the state of the course, includes here ever popular Tama-Yama, Man number. Against a background of familiar, Tama-Yama, Man number. Against a background of familiar, Tama-Yama, Man number. We have the state of the state

ian in "Irish Eyes."

Fig. 2 Parties Provided Fig. 2 Parties of the production of a musical version of Louis R. Parties and parties with the parties and parties with the particular to real consideration. Mr. Parker's equal to make which under comedy. Parker so that of a musical version of Louis R. Parker's action the production of a musical version of Louis R. Parker's costume comedy. Pomander walk, which opened at Polital and parties and the particular in the main, is yet in mature. It possesses a socre of Hugo Fell's and parker which may be a socre of the form a play on the different may be a socre of the form a play on the different mature of the parties is the story of "Pomander Walk, which opened as Polital and the Hugo Fell's and the parties and the production of a musical version of Louis R. Parker's equal to "most of the humor being departed by the parties of the parties and the production of a musical version of Louis R. Parker's equal to "most of the humor being departed by the parties of the parties and partie

RIALTO. "The Silent Call," Featuring

Those who have been saying that the screen is surfeited with soci-ety stories and melodramas will welcome the story depicted in "The Silent Call," the major attraction at

who feel the tugging of nature There's an abudnance of life in the open, romance and action. Finally there's Strongheart. Strongheart is a Belgian police dog with a meri-torious Red Cross service record who was selected as a motion-picture star after many competitors had been eliminated.

The story brings out the dual na-ture of main-tm shrdl vbgkqjj; ture of man-trained dog and wolf in the canine. Clark Moran, the hero of the picture, arouses the heart, chained to a post, from a beating at the latter's hands. The primeval streak in the dog cropprimeval streak in the dog crop-ping out, he tears himself loose from civilization and mingles with the wolves of the hills, selecting

The acting of this dog is almost uncanny as he jumps to his cues, bristling at the sight of Ash Brent

McDowell, E. J. Brady and Robert Bolder appear to advantage in important roles.

The program of subsidiary attractions is good. Sewell Ford's comedy, featuring Johnny Hines, entitled "Torchy Taking a Chance," proved enjoyable. "The Delta of the Nile." a kineto scenic review, was interesting. The latest Fox News phased.

McDowell, E. J. Brady and Robert week in Washington.

R. C.

CAPITOL.

"Puss Puss."

Hurtig and Seamon's "Puss Puss" came back to the Capita lyester-day for a return engagement, haveness phased.

Commission B. B.

Drinkwater's "Lincoln' in this where it had its first American formance, finds a public fairly fa-miliar with its quality. The pro-duction has won a widespread pop-plarity and promises. ularity and promises to settle accepted permanency. At least, so long as Frank McGlynn is available and willing, there would seem to be no danger of exhausting the field of interest, for the impossibility of finding a supply of other players competent to satisfy the eye the issue of additional companies Individual opinions naturally dif chronicle and its American rendering. A flawless play it certainly is
not. This reviewer's feeling about
it is that, despite its defects and
regardless of whether its general
historical effect is true, it does
meet and largely fill a positive
need, which no American writer
showed the alertness and imaginative force to satisfy. We have Lintive force to satisfy. We have Linstage. Until this English poet gave it to us we had not.

It is somewhat the same with Mr.

McGlynn's portrayal. As a physical portrait it would be folloy to hope for anything more admirably exact. In his manner of speech the actor gives an effect of overemphasis or Moore's Rialto Theater yesterday, staginess at times, so that we miss the showing to continue throughout the quaint drawling pleasantness the week. the week.

Adapted from 'The Cross Pull.'
Hal G. Evart's story, which first appeared in the Saturday Evening Post, this photoplay breathes of the great outdoors and soothes those of Mr. McGlynn's work, considered of Mr. McGlynn's work, considered tones when reading of him. But the point is, it would be thankless with his amazing physical aptitude giving.

ing of verse, would offer needs a stronger personality. the play was put on here, it is un-derstood, but a little more could be done in this direction withou

was interesting. The latest Fox News pleased.

Director Robert Bond Gotta and his Rialto Orchestra were as fine as usual. Giuseppe Creatore, noted orchestra and band leader, will return as guest conductor of the Rialto Orchestra, which for the engagement will be augmented to forty pieces, a series of concerts being given three times daily for the balance of the week.

CRANDALL'S.

CRANDALL'S.

Ing scored such a tremendous hit during sti first showing here earlier in the season.

Puss Puss" is featured by Ray Reed, a funny Irish comedy purveyor, and Lee Hickman who does comedy under the guise of a tramp. The show is a grand collection of old and new burlesque bits, and the two comedians, aided by the Marks Brothers. James Wilson, Hattie Dean, Mattie DeLeece and Viola Bohlen, certainly put their numbers over in great fashion.

The scenery is good and the gen-

of Mr. McGlynn's work, considered

as a theater usher where she meets a rotter in the person of a ticket speculator who represents to her the greatest man in the world.

The ziri, in the meantime is shocked by the sudden failure of her mothers health. The mother, heating Essie tell of the man she loves, begs Essie to invite him to dinner so the mother may see him. The sport however, resists these invitations by evacious, and when the mother, her condition rapidly growing desperiate, insists that Essie bring the man to the house, the girl in turn grows desperate also. Finding him at a popiroom she begs him to go with her, but he not only resents, her, invasion of the pool-room but insults her, as well. In sore straits, Essie makes her way homeward. On the trip she has an inspiration, and coming across a man, who seems to be the right sort ma tells him her troubles and he agrees to impersonate the recreantiover and pacify the mother's fears. Here, the story reaches its most, appealing episode and from this meeting is born the real love that brings happiness to Essie and the man who helped her in distress.

The cast which Cosmopolitan Productions has brought to this latest Paramount picture is thoroughly notable and includes such prominent screen players as Sigrid Holmquist, Fred. C. Thompson, Edward Phillips, Pegsy Parr, Mme. Rose Rosanova, William Nally and many others. Manager Beatus, of Loew's Palace Theater, has splendidly contrasted the featured production

against an exceptional array of added screen and musical offerings. latest issue of the Pathe News views and the Literary Digest "Topics," as well as the overture se lection, "Raymond," by the Palao Symphony Orchestra, under the di rection of Thomas Joseph Gannon COLORED WOMAN

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GAYETY. "Beauty Show."

Other bright lights of the produc-tion are Charlie LaVine, a juvenile, who struggles with a couple of comedy roles during the course of the show: Frank Pickett, a char-"Oh, Dr. Sternroyd," are wholly and frankly charming.

The chief weakness of "Marjolaine" is its cast. Miss Mary Hay, the wife of Richard Barthelmess, the ling soprano voice. Jim Bogard suctickles the banjo and everybody else. The only trouble we find with Mr. Reeves is that he doesn't work

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